

No. 4046. 213













By the gift of  
*Mrs. Frederic Shurtleff Coolidge*  
in connection with a gift to  
*The Library of Congress*

— 4046.713

*THREE RECITALS*  
of  
*CHAMBER MUSIC*  
in the auditorium of  
*The Freer Gallery of Art*  
on

*Thursday, Friday, and Saturday*  
*February the seventh, eighth, and ninth*

*PROGRAM*  
*CITY OF WASHINGTON*  
*Washington*

1924



WAGB 13.000

344 70

NOTES 10.000



# THREE RECITALS OF CHAMBER MUSIC

the gift of

Mrs. Frederic Shurtleff Coolidge

in the auditorium of the Freer Gallery of Art,  
Washington, February 7, 8, and 9, 1924

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*Prefatory and concluding remarks*

by the Librarian of Congress and by Mrs. Coolidge.

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By the Librarian of Congress (at the opening of the first recital, Feb. 7): "Upon the eve of these recitals Death has released to History a very eminent American, the foremost idealist of his time, a leader of democracy in the loftier ways—and to them:—Chief Magistrate of the Republic during a great crisis.

"We have thought the mood—and the purpose—of our programs by no means inconsistent with the gravity of this event, with our natural concern in it, with due respect.

"But in recognition of it, we shall today precede the stated program with a number especially suited to the thought of one whose own form of expression was so noble—and so exquisite.

"It is

"The Cavatina from the B flat major quartet of Beethoven, op. 130.

"It is brief; and its commemorative purpose will be emphasized if you will let it conclude in silence."

(The Cavatina was then played by the Festival Quartet, the entire audience standing.)

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By the Librarian of Congress (after the commemorative number and preceding the stated program of the first recital):

"The explanation of these recitals was, briefly, in the invitation. It is amplified in the program. The justification of this place for them—in a building devoted to only the most refined of the arts—will appear, also, in the performance.

"What does not sufficiently appear anywhere is our gratitude to Mrs. Coolidge; but that I shall not attempt to compass in words. It would be particularly difficult in her presence, as her habit is to regard a benefit which she confers as if rather a grace and pleasure accorded to herself.

"Were I speaking for her, it would, I am sure, be, not merely to welcome you to the program, but to emphasize her satisfaction that it is to be rendered under these governmental auspices—that it is, in effect, a dedication of this hall to the finer arts—and that, in those facts, Music is recognized as a peer among the Arts and a legitimate concern of the Government. And I should express for her, as I do for the Library, keen appreciation to the Smithsonian Institution, which, as overlord of the Freer Gallery, is our host, and the host of our hostess, on this occasion.

"The fact that the Smithsonian is mainly concerned with Science signifies the more. It indicates—as does this gallery and the National Gallery—a willing enlargement of its function from 'the increase and diffusion of knowledge' to 'the increase and diffusion of culture'.

"The association of the Arts with Science is not wedlock—for that implies not merely to 'honor' but to 'love' and to 'obey'. Love, with its self-effacements, should not be required between temperaments so different; and obedience on either part—where the canons are so different, and the methods—would be fatal to the efficiency of both.

"But 'honor' remains; and mutual recognition of what in each is properly individual and rightfully independent; and mutual respect for what is serviceable—all the elements, therefore, necessary to an Alliance in the interest of the community. And we rejoice in this manifestation of it, made possible by the sympathetic judgment of Dr. Walcott, supporting the sympathetic judgment of Mr. Lodge.

[to the players]

"Gentlemen, the audience is yours."

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By the Librarian of Congress (introducing Mrs. Coolidge before the concluding number of the third recital):

"Mrs. Coolidge did not require to remain anonymous. She has even, by her actual presence, ensured perfection in the performance. But, having conceded that much,



she felt that she had met the appropriate. We have, however, urged that to her gift to you she should add the visible evidence of a very delightful 'gift of God'—and a spoken word. She has consented."

By Mrs. Coolidge:

"To receive thanks is a great privilege; to render them an even greater. So I am doubly glad to have this opportunity to express my gratitude today to those friends who have been with us here, on the stage and in the audience, and who have helped to make possible this event.

"First, to Hugo Kortschak, who, by founding the Berkshire Quartet in 1916, furnished in 1918 a corner-stone for the Berkshire Festivals. By his faithful management of the Berkshire prize competitions, with its endless clerical detail, he has greatly helped me to establish their widespread influence.

"Secondly, to my friend, Willem Willeke, creator of the superb Elshuco Trio and its younger brother, the Festival Quartet of South Mountain. By consenting to assume the guidance of our summer musical activities in Pittsfield, he has allowed me to nominate him 'Director of South Mountain'—thus assuring to me its continued artistic growth.

"Of the twenty-five musicians who have served on the five competition juries, awarding the five Berkshire prizes, eight have been present at these Washington concerts. Their unselfish and arduous service can be adequately acknowledged only in behalf of Art; and in her name, therefore, I thank Mr. Kneisel, Mr. Kortschak, Mr. Bauer, Mr. Bloch, Mr. Stoeber, Mr. Willeke, Mr. Sonneck and Mr. Eichheim.

"We have had with us, also, four of the composers who have expressly contributed their fine works to the Berkshire Festival programs. I wish personally to thank Mr. Iarecki, Mr. Bloch, Mr. Waldo-Warner, and Mr. Eichheim.

"To the executants of the three Washington programs I owe a debt of gratitude. Among them are four who, by their high artistry, helped me successfully to launch in 1918 the first Berkshire Festival—Mr. Kortschak, Mr. Stoeber, Mr. Willeke, and Mr. Harmati.

"I have purposely left until the last the expression of my gratitude to Mr. Putnam and Mr. Engel. By lending me the authority of their office and the unmeasured help of their executive ability, they have realized for me a wish which has been too deep and shy to be formulated. To place Music under the shelter of the Government has

long seemed to me the only dignified and impersonal way to secure for Art a position upon her rightful pedestal. To Mr. Putnam and Mr. Engel, therefore, I am deeply grateful for the joy in my heart and the hope in my spirit that we have but made a beginning whose end is not yet visible."

By the Librarian of Congress (in conclusion):

"If I add a word it is only because Mrs. Coolidge insists that the Government, having opened the program, should complete the cycle—square the circle—by closing it.

"One does not—hereabouts—answer the speech from the throne. I shall commit lèse majesté by demurring to one detail of it. Every administrator here will understand what one, and why.

"In coupling me with Mr. Engel in her appreciations (and especially in putting my name first) she has been too liberal to my office and its pretensions. The vitality of the work of the Government is not due to the administrator. It is due to the men associated with him, who, from the spark within them, light the flame, and with their devotion nurse and guard it. Theirs is the art; it is they who are the artists; it is they who create and achieve. The business of the administrator is to discover them, to secure them, to try to lift himself to their level—not in achievement, but in the understanding which will enable him to carry into effect what they conceive, and provide the means. He may then bask in the credit of the results—throughout, however, thanking the Providence which has bestowed them:—as, on two occasions (since, twenty years ago, with the aid of the present Speaker of the House, the initial step in the development of our Music Division was taken) I have had occasion to thank Providence for Oscar Sonneck, who created it, and then—and now—for Carl Engel, who assures its future.

"No; make no mistake as to the real relations. We administrators, in contrast, are but part of the mechanism of the Government.

"But that does not bar us from exultations such as those of this occasion, with all that it portends—to individual Washington, to the Library, to the Government, and to the Art which, of all the arts, is the most subtle, the most searching, the most soothing, yet the most compelling—the Art of Music."





U.S. Library of Congress  
Feb. 21 1924





ON SEPTEMBER 16, 1918, to an invited company of music lovers, Mrs. Frederic Shurtleff Coolidge first opened her "Temple" of chamber music on South Mountain, at Pittsfield, Massachusetts. Perfectly conceived, completely carried out, through a union of rare taste and liberality, the annual Berkshire Festivals have maintained the excellence of this beginning. They have as beautiful a setting as autumnal New England can offer. They are removed from the sphere of "social rivalry and commercial intrigue." Their unique aim is the performance of good chamber music, vocal or instrumental, finely sung or played.

Hypercritical as it may seem to choose among performances uniformly excellent, there stand out in the memory of those who were privileged to hear them such unforgettable delights as the playing of Beethoven's opus 135 by the Flonzaley Quartet, the conjunction of Louis Bailly and Harold Bauer at the initial rendering of Ernest Bloch's Suite for viola and pianoforte, a notable ensemble in the poetic horn trio of Brahms, the singing of bizarre and charming music by Mme. Eva Gauthier, the flute of Mr. Barrère in a suite by Bach, the strangely colorful "Oriental Impressions" of Henry Eichheim, and, last autumn, the incomparable art of Mr. Lionel Tertis. On every occasion there was opportunity to hear the Elshuco Trio and the Festival Quartet whose organization and maintenance by Mrs. Coolidge are closely associated with the festivals themselves.

No class of composition affords so great a variety as does chamber music. Quantz, the renowned flautist and teacher of Frederick the Great, "classed Quartettos at the head of instrumental Music, calling them the touch-stone of an able composer; adding, that they had

not yet been much in fashion." That was in 1752. If, during the second half of the eighteenth century, chamber music rapidly spread in favor and fashion, this was due not only to the genius of men like Joseph Haydn, Mozart, and Beethoven, but also to the encouragement these men received from enthusiastic amateurs of birth and culture, from a kindly Esterhazy, a parsimonious van Swieten, or a lavish Rasoumowsky. Fashion, for once, meant advance.

One hundred years ago chamber music had become the universal house music, no matter how humble the house. It is unfortunately no longer so; and if it is to retain its natural and well-qualified place "at the head" of musical composition and performance, it must rely more than ever on the support of munificent patrons. Among such patrons few have carried munificence farther than has Mrs. Coolidge, few have so substantially benefited the cause of music—especially through the international competitions for her "Berkshire Prize," and through the commissioning by her of new works to be played at her festivals.

The entire collection of holograph scores thus gathered, Mrs. Coolidge has given to the Library of Congress, with the promise of future additions. A list of these works, on another page, will show at a glance the importance of the gift, and the extraordinary value of it to both student and historian.

The programs of the three recitals—offered in connection with this gift—are planned on the order of those of the Berkshire Festivals.

HERBERT PUTNAM  
*Librarian of Congress*

CARL ENGEL  
*Chief of Music Division*



LIST OF THE SCORES  
*Given by*  
MRS. FREDERIC SHURTLEFF COOLIDGE  
*To the*  
LIBRARY OF CONGRESS

ERNEST BLOCH

\*Suite for Viola and Piano (1919, Berkshire Prize)

RENZO BOSSI

Trio for Violin, Violoncello and Piano (1921, Honorable Mention)

DOMENICO BRESCIA

Second Suite for Wind-instruments (1922, Dedicated to Mrs. Coolidge)

REBECCA CLARKE

Sonata for Viola and Piano (1919, Honorable Mention)

Trio for Violin, Violoncello and Piano (1921, Honorable Mention)

Rhapsody for Violoncello and Piano (1923, Commissioned)

HENRY EICHHEIM

\*Oriental Impressions (1921, Commissioned)

EUGÈNE GOOSSENS

\*Phantasy Sextet for String-instruments (1923, Commissioned)

HENRY HOLDEN HUSS

String Quartet, op. 31. (1918, Dedicated to Mrs. Coolidge)

TADEUSZ IARECKI

String Quartet (1918, Berkshire Prize)

G. FRANCESCO MALIPIERO

\*String Quartet, "Rispetti e strambotti" (1920, Berkshire Prize)

String Quartet, "Stornelli e ballate" (1923, Dedicated to Mrs. Coolidge)

JULIUS RÖNTGEN

\*String Quartet (1922, Honorable Mention)

LEO SOWERBY

Serenade for String Quartet (1917, Dedicated to Mrs. Coolidge)

H. WALDO WARNER

\*Suite for Violin, Violoncello and Piano (1921, Berkshire Prize)

LEO WEINER

\*String Quartet, op. 13 (1922, Berkshire Prize)

The works marked with an asterisk (\*) will be performed at these recitals. The entire collection is on exhibit at the Library of Congress.





THURSDAY, FEBRUARY 7, AT 4.30 P.M.

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I. JOSEPH HAYDN

String Quartet in D major, Op. 20, No. 4

Allegro di molto

Un poco adagio, affettuoso

Menuetto, alla Zingarese

Presto e scherzando

THE FESTIVAL QUARTET OF SOUTH MOUNTAIN

WILLIAM KROLL, *First Violin*; KARL KRAEUTER, *Second Violin*;

HUGO KORTSCHAK, *Viola*; WILLEM WILLEKE, *Violoncello*

II. H. WALDO WARNER

Suite for Pianoforte, Violin and Violoncello

Quasi fantasia (moderato, con alcuna licenza)

Scherzo (presto)

Finale (allegro e ritmico)

THE ELSHUCO TRIO

AURELIO GIORNI, *Piano*; WILLIAM KROLL, *Violin*;

WILLEM WILLEKE, *Violoncello*

III. LEO WEINER

String Quartet in F sharp minor, Op. 13

Lento—allegro appassionato—lento

Molto vivace

Andante

Allegro con anima

THE FESTIVAL QUARTET OF SOUTH MOUNTAIN

FRIDAY, FEBRUARY 8, AT 4.30 P.M.

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I. LUDWIG VAN BEETHOVEN

Trio in D major, Op. 70, No. 1

Allegro vivace e con brio

Largo assai ed espressivo

Presto

THE ELSHUCO TRIO

AURELIO GIORNI, *Piano*; WILLIAM KROLL, *Violin*;

WILLEM WILLEKE, *Violoncello*

II. JULIUS RÖNTGEN

String Quartet

Moderato quasi lento—allegretto tranquillo

Vivace

Andante (Old Dutch Song)—allegro passionato

THE FESTIVAL QUARTET OF SOUTH MOUNTAIN

WILLIAM KROLL, *First Violin*; KARL KRAEUTER, *Second Violin*;

HUGO KORTSCHAK, *Viola*; WILLEM WILLEKE, *Violoncello*

III. HENRY EICHHEIM

Oriental Impressions

Japanese Sketch

Japanese Nocturne

"Entenraku" (Chinese Elegy, A.D. 700)

Nocturnal Impressions of Peking

Chinese Sketch

*For Harp* (MISS MARIE MILLER), *Flute* (MR. GEORGES BARRÈRE),  
*Oboe* (MR. PIERRE MATHIEU), *four Violins* (MESSRS. KROLL,  
HARMATI, KRAEUTER, WOLFINSOHN), *Viola* (MR. MOLDAVAN),  
*Piano* (MR. GIORNI), *Xylophone and Percussion* (MESSRS.  
GLASSMAN, BORODKIN, GOETTICH).

MR. EICHHEIM conducting

SATURDAY, FEBRUARY 9, AT 4.30 P.M.

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I. G. FRANCESCO MALIPIERO

String Quartet ("Rispetti e Strambotti")

Un poco ritenuto—calmo

Allegro vivace

Non troppo ritenuto—più mosso

THE LENOX STRING QUARTET

SANDOR HARMATI, *First Violin*; WOLFE WOLFINSOHN, *Second Violin*; NICHOLAS MOLDAVAN, *Viola*; EMMERAN STOEBER, *Violoncello*

II. ERNEST BLOCH

Suite for Viola and Pianoforte

Lento—allegro—moderato

Allegro ironico

Lento

Molto vivo

MR. LIONEL TERTIS and MR. HAROLD BAUER

III. EUGÈNE GOOSSENS

Phantasy Sextet (in one movement) for three Violins, Viola and two Violoncellos

THE LENOX STRING QUARTET

Assisted by

MR. HUGO KORTSCHAK and MR. WILLEM WILLEKE



*1*  
*...*  
*...*  
*...*  
*Viola*

*Piano*

*Lento*  $\text{♩} = 84-92$

musical score for Viola and Piano, first system. The Viola part is in treble clef, 3/4 time, with a key signature of one sharp (F#). The Piano part is in bass clef, 3/4 time, with a key signature of one sharp (F#). The tempo is marked *Lento* with a metronome marking of  $\text{♩} = 84-92$ . The first system includes a *Violoncello* part in the background, marked *pp* and *molto mos*. The Piano part features a complex, rhythmic accompaniment with many beamed sixteenth notes.

Second system of the musical score. The Viola part continues with melodic lines and rests. The Piano part maintains its complex, rhythmic accompaniment. The *Violoncello* part is also present, marked *pp* and *molto mos*.

Third system of the musical score. The Viola part continues with melodic lines and rests. The Piano part maintains its complex, rhythmic accompaniment. The *Violoncello* part is also present, marked *pp* and *molto mos*.

Bloch, Suite for Viola and Piano, first page

## ERNEST BLOCH

born in Geneva, July 24, 1880; studied harmony with Emile Jaques-Dalcroze, violin with Eugène Ysaye in Brussels, composition with Ivan Knorr in Frankfort; continued his studies in Munich and Paris; has been active as conductor, lecturer and teacher; in 1916 he came to America, where his larger works have been performed by all the leading orchestras; in 1920 he was appointed director of The Cleveland Institute of Music.

"The suite [for viola and piano] is one of the most masterfully achieved of Bloch's works. And it marks the commencement of a new maturer period in his life. The quality of this music is that of the earlier pieces. It has the vitality and sincerity of Bloch. It has the harshness and directness, the warm penetrating melancholy, the deep dark oriental sensuousness of his characteristic idiom. The melodic line is bitter-sweet; the rhythms lift their heavy limbs in frenetic dance; the piled-up fourths pierce the ear with their cruel brilliance. The texture and timbre of the sounds are eastern; eastern not with the sugary orientalism of Rimsky and his fellowship, but with a pungence, a wildness, a subtlety which evokes the desert and the tropical swamp, the lushness and terribleness of the forests of the night, the spice and heat of the straits. The white-robed prophet and the hairy ape both speak.

"Bloch is one of the few men living in whom the world becomes tone. He is one of the few who hear; who have the art of hearkening to their proper bodies.  
\* \* \* Bloch does that which Bach did, which Wagner did, which Debussy did, and which every true musician will do. He goes directly for his substance, his form, to the warm, moist quick of sensation."

Paul Rosenfeld, in "*Musical Chronicle*."

1

Flute *Moderato* *Very long*

Harp *Moderato* *Very long* *F.V.*

Piano *Moderato* *Due Pedale* *F.V.* *Hold very long*

Flute *Allegro* *Moderato*

Harp *Allegro* *Moderato*

Piano *Allegro* *Moderato* *Due Pedale*

Flute *Moderato* *Very long* *F.V.*

Harp *Moderato* *Very long* *F.V.*

Piano *Moderato* *Hold very long*

Also has 6 measures rest preceding this.

*Moderato* *Hold very long* (1)

W. M. Co. M. S. Paper  
Style No. 4-16 Staves

Eichheim, Japanese Sketch, first page



## HENRY EICHHEIM

born in Chicago, Ill., January 3, 1870; studied the violin with Leopold Lichtenberg; was a member of the Boston Symphony Orchestra, 1890-1912; visited the Orient for the first time in 1915, and again in 1919 and 1921.

The themes used by the composer in his "Oriental Impressions" are not his own, but authentic strains written down by him during his travels in the East. They were heard in Buddhist temples, theatres, tea-houses, at weddings and funeral processions; they include street cries, motives heard at night in various cities of Japan and China, played by a blind masseur, piped on the shrill flute of a food vendor, or chanted at prayer by an old man to the accompaniment of a small wooden bell.

"About two years ago some 'Oriental Impressions' by Henry Eichheim were heard here. They were truly oriental in themes, in treatment, in the use of certain instruments. . . . Not long ago he made another musical journey in the East and was especially impressed by the music in Java. Last November he astonished the people of San Francisco by the expression of his views, which would be to the orthodox of the Atlantic States questionable, if not so heretical that there should be a committee appointed with full power to use the rack and the stake for all sympathizing with this Child of the Devil.

"It should be remembered that Mr. Eichheim is not an unpractical visionary, an enthusiastic amateur, nor a man wishing to excite attention by extravagant opinions. He played the violin for many years in the Theodore Thomas Orchestra and the Boston Symphony Orchestra. He is thoroughly grounded in the classics. He has shown ability as a player, in recitals, in chamber music, and as an orchestral conductor. Compositions by him were published before he sat his face toward the Orient. He is a photographer whose exhibitions have won the praise of experts. A man of broad sympathies, wide reading and fine taste."

The Editor of "*The New Music Review*."

# Phantasy Sextet for 3 violins 1 viola and 2 celli

*by J. Goossens*

for Mr. Cambridge

Con furor (4-4)

Violin I  
Violin II  
Violin III  
Viola  
Cello I  
Cello II

Handwritten musical score for the first page of the Phantasy Sextet. The score is written for six parts: Violin I, Violin II, Violin III, Viola, Cello I, and Cello II. The tempo is marked 'Con furor (4-4)'. The key signature is one flat (B-flat). The score is written in a single system with six staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is handwritten and appears to be a working draft or a personal manuscript.

Goossens, Phantasy Sextet, first page

## EUGÈNE GOOSSENS

born in London, May 26, 1893; studied at the Conservatory in Bruges, the Liverpool College of Music, and later at the Royal College of Music in London under Sir Charles Villiers Stanford; was for a time violinist in the Queen's Hall Orchestra, from which he resigned to conduct opera and concerts, and to devote himself to composition. His first work for orchestra was performed in 1912. He was a guest conductor of the Rochester (N. Y.) Philharmonic Orchestra during the first half of the season 1923-24, conducting his first concert in America on the evening of October 17, 1923.

"We are living in an age of artistic (also inartistic) activity when the prevailing tendency is to discard rather than to create, or at best to create a little and to discard a great deal.

"Eugène Goossens belongs to the category of creators and not discarders; he manifests, in fact, that versatility which is essential to the production of true and satisfying art. He is a highly creative harmonist, but not merely a harmonist, for he does not scorn to avail himself of structural, contrapuntal and melodic device. He is not afraid of certain ugliness, and he is not afraid—and this requires more courage—of beauty. He is furthermore at various moments witty, grotesque, hard, soft, sublime, pathetic, exotic, passionate and so on and so forth, and we only hope that increase in years will not rob him of any one of these attributes so noticeable in his present-day productions. Not that a man who begins so well is likely to do aught but end better—besides we are a little inaccurate in regarding Goossens as being at the beginning; rather is he a long way ahead for one who lies still in the happy twenties as far as years go."

Cyril Scott, in "*The Chesterian*."



"Rispetti e strambotti"

[illegible]

A handwritten musical score for the song "The Rose Tree". The score is written on four staves. The first staff is the vocal line, starting with a treble clef and a key signature of one flat (B-flat). The second staff is the piano accompaniment, starting with a bass clef and a key signature of one flat. The music is in 4/4 time. The lyrics "The Rose Tree" are written below the first staff. The score includes a key signature change to two flats (B-flat and E-flat) in the second system. The piece ends with a double bar line and a repeat sign.

A handwritten musical score for the song "The Rose Tree". The score is written on four staves. The first staff is for the vocal melody, with lyrics written below it. The second staff is for a piano accompaniment, featuring a continuous eighth-note pattern. The third and fourth staves are for a guitar accompaniment, with the third staff showing a continuous eighth-note pattern and the fourth staff showing a continuous eighth-note pattern. The score is written in a simple, handwritten style.

*romantic*

*crescendo*

*crescendo*

*crescendo*

Malipiero, String Quartet, first page

## G. FRANCESCO MALIPIERO

born in Venice, March 18, 1882; studied at the Liceo Musicale in Bologna under M. E. Bossi, and later in Germany under Max Bruch; since 1921 he has been a teacher at the Royal Conservatory in Parma.

"Malipiero's music is in no sense systematic, being given neither to exasperating harmonies nor to repeated rhythmic singularities. It utilizes the newest or the oldest forms according to the necessities of feeling. Turn by turn the melody is light, frail, or concentrated. It is not by astonishing that the art of Malipiero charms, and the devotees of grace at any price will not find what they want; but by a kind of almost insensible penetration he captures us as it were by a moral obsession. Sometimes in his music there is something as painfully confusing as a dream, at first indistinct, but gradually revealing the vestiges of our memories or of our hesitating intuitions.

"He has a soul as ardent as that of Schumann or of Chopin, which however seeks to express itself by means as concentrated and as terse as the music of Monteverdi.

"In essence, Malipiero's personality is made up of this conflict. It is noticeable in comparing his works and in examining their secret structure; for like every true work of art, each of his inspirations gives a sensation of liberty. The conflict is centered in the roots of the work, the flower thus giving an impression of mingled joy and bitterness."

G. Jean-Aubry, in "*The Musical Times*."

*Moderato quasi lento*      *Quartet "Heer Kalebijn zong een Liedtjen"*

Viol. I *p*

Viol. II *p*

Viola *p*

Cello *p*

*cresc.*

*cresc.*

*cresc.*

*dim.* *pp* *pizz.*

*dim.* *pp* *pizz.*

*dim.* *pp* *pizz.*

*cresc. e poco string.*

*arco* *a tempo* *p*

*cresc. e poco string.*

Breithoven Papier Nr. 22 (18 Linien)

Röntgen, String Quartet, first page



## JULIUS RÖNTGEN

born in Leipzig, May 9, 1855; son of the Dutch violinist Engelbert R.; studied music at the Leipzig Conservatory, later composition with Franz Lachner in Munich; active as composer, conductor and teacher; lives in Amsterdam.

"It was in 1877 that Julius Röntgen came to Amsterdam \* \* \* His musical tastes—those of the romantic Schumann followers—opened him the doors of every musical house in town, which at that time knew hardly any music except that of the romantic school. Röntgen was then twenty-two years old.

"His masterly piano playing, full of warmth and imagination, his respect for the classics, his talent as a composer, all were just what the public most appreciated, as was then also his frankly admitted coolness toward the masters of a more modern trend. His feeling for Wagner and Liszt was still undeveloped, a lack of sympathy that is easily explained by the sort of musical gospel preached in the Leipzig of those days.

"It is to Röntgen's credit that he soon learned to overcome these prejudices. Although he never became what might be called a modernist, he wisely refrained from the follies indulged in by the antimodernists.

"One does not have to be long in the presence of Röntgen to sense that here is an artist of true blood, from top to toe. Personalities like Röntgen's exert a fruitful influence upon their surroundings. Thus he has done much indeed for the cultivation of music in Amsterdam. The circle of his friends and pupils is large. He is loved and revered throughout the land. The number of his compositions is large, not the least important being his excellent arrangements of Old Netherland airs."

Hugo Nолthenius, in "*Weekblad voor Muziek*."

*Moderato. Con alcuna licenza* ♩ = about 80 I  
*Quasi Fantasia*

*Violin* *con audace.*

*Cello.* *con audace.*

*Piano* *f ff con audace.*

*Pesante.*

*cresc. pesante*

*cresc. pesante*

*cresc. pesante*

*con audace.*

*con audace.*

*con audace.*

*poco rit* *a tempo* *p con molto espress*

*dim* *poco rit* *a tempo* *Pizz*

*dim* *poco rit* *a tempo* *doce*

Waldo Warner, Suite, first page

## H. WALDO WARNER

born in Northampton, England, January 4, 1874; studied music at the Guildhall School of Music in London, where he later became a teacher; he has played the violin, and principally the viola, in several London orchestras; since 1910 he has been the viola player in the "London String Quartet."

"When the renaissance of English chamber music began, some fifteen years ago, the idea of reviving Elizabethan forms of music for string instruments—such as the Fancies of Orlando Gibbons and others—seemed to attract the younger musicians, and to offer an excellent start for a new school of composition. Prizes for such works were offered by Mr. W. W. Cobbett, the enthusiastic promoter of chamber music in England, and one of the first to win such a prize was Mr. Waldo Warner.

"As may be said of other modern English composers (especially of Vaughan Williams and Holst), the elements of folk music are the basis of Mr. Warner's art. This does not mean that he always borrows his themes from folk-tunes, but undoubtedly the form and feeling of much of his music have been influenced by the song of the soil. Let us add that his style is strictly modern, and that his truly brilliant technique is what might be expected of one who possesses so profound a knowledge of the string instruments. Generally, his music reveals a delicacy and taste which are quite his own, and his only. Now he interests by the harmonic texture or instrumental color of his composition, now by the cast of an original theme or its deft development. Mr. Warner was never a follower of 'advanced' tendencies, his music is sane and has a savor eminently English."

Henry Coates, in "*Musica d'oggi*."



Weiner, String Quartet, first page

## LEO WEINER

born in Budapest, April 16, 1885; studied composition under Hans Kössler; has been a teacher on the staff of the Conservatory at Budapest since 1908.

"Among the younger generation of Hungarian composers, Leo Weiner is the one whose talents found earliest and widest recognition. His serenade, op. 3, for small orchestra, was the work of a young man of twenty. Bearing still all the marks of delicate youth, it was nevertheless a decided success at a time when ponderous post-Wagnerian music ruled in Europe.

"His last work is the second string quartet, completed during the summer of 1921 and awarded the Coolidge prize. It has the form of a sonata, but is of very interesting structure. The third movement is a plaintive song in C sharp minor (andante 6/8), which finds its contrasting motive in the theme of the scherzo. The final movement, in F sharp minor, splendidly succeeds in emphasizing the specific "finale" character that it is so difficult to hit. It should be remarked that this piece so definitely expresses the key characteristic of F sharp minor that it would be impossible to transpose it without robbing it of its effectiveness.

"Weiner's first attempt to approach the new revolutionary attitude toward harmony is shown in his pieces for piano, op. 7, but he soon turned his back on radicalism. Nevertheless, the prize quartet is distinctly more modern than his previous works. It chiefly follows the line of development begun by Liszt and Franck. Signs of more recent influences that appear here and there, leave the high technical qualities of the work untouched. Weiner understands how to unite all such influences in the melting pot of his own personality."

Zoltan Kodály, in *"The Musical Courier."*

## THE COLLECTION OF MUSIC IN THE LIBRARY OF CONGRESS

THE music collection in the Library of Congress now comprises about 1,000,000 items, and increases at a rate which may be reckoned as usually rather over 20,000 items a year. It is, in fact, one of the largest collections of musical material to be found anywhere. In certain groups (for instance, operatic scores and libretti) it has no rival. For the study of contemporary music its full significance will not be realized until fifty or a hundred years from now, when the historian of that day, bent on an examination of the musical development of our time, will find it, for his purpose, the richest in the world.

The intended service of the collection is to the serious student and investigator: whether historian, critic, composer, conductor, artist, or teacher. The theoretic scope of the collection is therefore comprehensive: all that constitutes the record of music as a science, as an art, and as a body of literature.

But as the National Library of the United States the Library of Congress has also a particular duty to our national culture, in which music is an important factor and may become a vital one. Pursuing this, it should especially be the repository of the manuscripts of all native composers who have contributed to our musical advance, or have held a conspicuous position in our musical life. An appeal to them was issued several years ago by Mr. Oscar G. Sonneck, then Chief

of the Music Division. The first one to respond was Edward MacDowell. Others have followed, till this group in the collection has reached a total of over 1,400 works by about 360 composers.

This total quite surpasses, of course, any representation here of earlier scores in manuscript—holograph scores by the classical composers. These exist either in institutions from which they will never emerge, or in private collections from which they may emerge only at prices prohibitory for the Library. Even of these, however, the Library has succeeded in acquiring examples in the handwriting of John Sebastian Bach and three of his sons, of Leonardo Leo, Henry Purcell, Hasse, Pergolesi, Händel, Haydn, Mozart, Beethoven, Schubert, Chopin, Rossini, Meyerbeer, Mendelssohn, Wagner, Liszt, Brahms, Grieg, Anton Rubinstein, and many other composers of the past, as well as of numerous European contemporaries of international repute. Any considerable augmentation of this part of the collection must await special resources, the regular appropriations of the Library not sufficing for the extreme “rarities.”

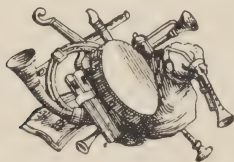
But rarities such as these holograph scores, are, of course, not mere museum pieces. While the passing visitor may be attracted and thrilled by the sight of a sketch in the handwriting of Beethoven, the student of musical composition, or the critical investigator, derives from it something more important—the exceptional advantage of being able to watch, as it were, a master actually at work.

An instance—in the Library—is the holograph of Richard Wagner’s first draft for the duet between Senta and Erik in the second act of “The Flying Dutchman.”



It was written in Paris some time during the latter part of 1840. From a comparison of that sketch, and its various corrections or changes, with the final version of the music, an imaginative and careful student can learn more than he will find in all the text-books on composition.

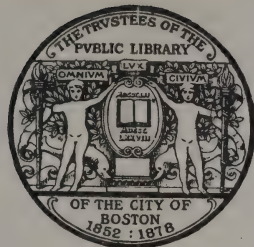
Hence the instructive value of the holographs of chamber music which Mrs. Coolidge has so generously given into the permanent keeping of the Music Division. In the case of Ernest Bloch's Suite for viola and piano, the holograph of the finished composition is happily supplemented by seventy-nine sheets of penciled sketches, showing the loose bits of germinal motives and their gradual evolution into a coherent work of art. These sheets—as would nothing else—enable the seeker to retrace, step by step, the strange and untrod-den paths along which the creative musician discovers new forms of beauty.







JOHN J. CONNOLLY  
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*Superintendent of  
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COOLIDGE, ELIZABETH SPRAGUE (Mrs. Frederick Shurtleff Coolidge), music patron, pianist, composer. Born Chicago 1864. In 1918 she established, at Pittsfield, Mass. the Berkshire Festivals of Chamber Music, which were later moved to Washington. Sponsor of the E. S. Coolidge Foundation in the Library of Congress, created in 1925 for the purpose of conducting concerts, music festivals, awarding prizes, etc. under the administration of the Music Division of the Library. The auditorium of the Library, including its organ, given by her. Medal given by her for eminent services to chamber music, sponsors performances of classic and modern chamber music in U.S. and abroad. Also artists, quartets, etc. Honorary degree from Yale, Smith, Mills, Mt. Holyoke, Pomona, U. of Cal.



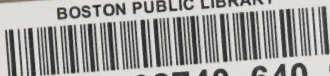








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